

University of Toronto

Faculty of Music

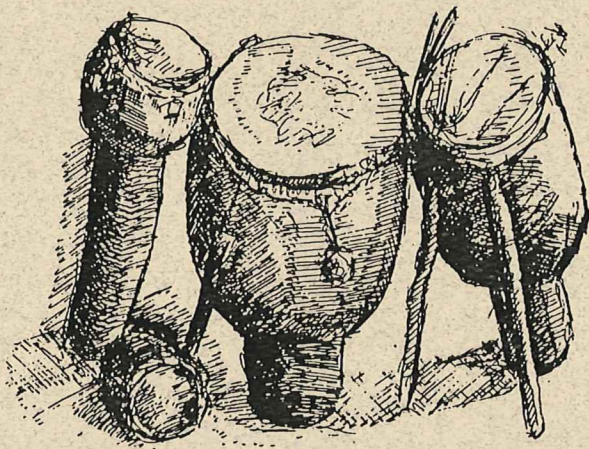
Faculty Artist Series

NEXUS

Percussion Ensemble

*BOB BECKER, BILL CAHN, ROBIN ENGELMAN,
RUSSELL HARTENBERGER & JOHN WYRE*

**A Celebration of 20 Years of Percussion
at the University of Toronto**



**Friday, September 30
8 pm**

Walter Hall

Edward Johnson Building

PROGRAMME

Te Tuma Te Papa

Michael Colgrass
(b. 1932)

Te Tuma and Te Papa emerging from the egg
Creating Life
Satirizing the world
Sounding the heavens
Return

Beverley Johnston, soloist

Baião for the Left Wing

Marcello Zarvos
(b. 1969)
arr. by Mark Duggan

Mark Duggan, Bill Brennan, Alan Hetherington, John Wyre

Splash !

Tom Brett
(b. 1971)

World Premiere

Bill Brennan, Tom Brett, David Carlisle,
Mark Duggan, Christine Huang, Ryan Scott

◇ INTERMISSION ◇

Islands of Silence

John Wyre
(b. 1941)

Kathy Armstrong-Magill
Bill Brennan
Mark Duggan
Alan Hetherington
Paul Houle

Blair Mackay
Andy Morris
Paul Ormandy
Andrew Timar
John Wyre

Cryin' Time (1994)

Bob Becker

(b. 1947)

lyrics adapted by Bob Becker from the poem and painting
"Baby", 1994 by Sandra Meigs

World Premiere

Barbara Hannigan, soprano

Bill Brennan, marimba

John Hawkins, piano

Mark Duggan, vibraphone

Novelty Ragtime Selections

Girlfriend's Medley

arr. Bob Becker

Margie

Jean

Dinah

Alabama Moon

George Hamilton Green

arr. Bill Cahn

The Vamp

Byron Gay

arr. Bill Cahn

States Medley

arr. Bob Becker

Indiana

Alabama

California

Barbara Hannigan, soprano

NEXUS

Bob Becker, Bill Chan, Robin Engelman,
Russell Hartenberger, John Wyre

PROGRAMME NOTES

Te Tuma Te Papa

Michael Colgrass

Michael Colgrass describes his composition: "*Te Tuma* and *Te Papa* are two spirits of Polynesian folklore who hatch from an egg and become the father and mother of the world. First they create all living things, then the earth and finally the heavens. *Te Tuma Te Papa* for solo percussion is based on this delightful, almost childlike image of the creation. The musical sections correspond roughly to the stages of the myth. The first (a keyboard of drums) introduces *Te Tuma* and *Te Papa* and their emergence from the egg. The second represents their creation of human beings (marimba), animals (djembe, or African drums), and plants (bowls). The third section is a satirical idea of the world, (altered piano and small woods and metals), hexed by demons and tricksters. The fourth is the heavens, with the bright ringing sounds of the vibraphone, cymbals and gongs. The final drum coda is the return of *Te Tuma* and *Te Papa* to their source, completing the cycle.

As it happens, the syllables "te-tu-ma te-pa-pa" match the rhythm of a basic percussive technique called the "paradiddle", that combines single and double taps in fast succession and allows for the playing of virtuosic passages with comparative ease - a device used throughout this piece and culminating in the finale. The idea of *Te Tuma* and *Te Papa* creating their miracles to the rhythms of a percussionist's paradiddles is in keeping with the playful spirit of this colorful myth." this work was inspired by and is respectfully dedicated to Beverley Johnston.

Baião for the Left Wing

Marcello Zarvos
arr. by Mark Duggan

Baião for the Left Wing was originally composed as a solo piano work specifically designed as an exercise for the left hand. In this arrangement the parts have been divided between three marimbas and include some improvisation. The piece is based on a traditional rhythm known as baião which comes from the Bahia region of Brazil.

Splash !

Tom Brett

Splash ! was written out of my interest in musics in which rhythm and harmony, rather than melody, per se, predominate. A "drummer's" sensibility? I'm not sure. The piece is dedicated to Russell Hartenberger, who encouraged me to try.

Islands of Silence

John Wyre

Islands of Silence was commissioned by the Ontario Arts Council and premiered in May of 1994. It is music that has been inspired by the sounds of nature. It combines the world music traditions of Africa, the Caribbean, Indonesia and Islamic cultures. The piece is respectfully dedicated to R.D. Lawrence.

Cryin' Time (1994)

Bob Becker

Cryin' Time was composed during July/August, 1994 and is scored for vibraphone, marimba, piano and soprano solo. The lyrics were adapted from a poem by the distinguished Canadian artist Sandra Meigs. The poem, along with an elaborate series of oil paintings, formed an installation entitled *Baby*, first shown in June, 1994 at the Susan Hobbs Gallery in Toronto.

In its original form, the poem is a horrifying story that deals with the morbid fear of a young mother: She accidentally stumbles and drops her new baby into a deep river canyon. At the same time, the somewhat matter-of-fact narrative style gives the text something of the feeling of a "hurtin" country/western love song. I wanted the musical piece to play even more on this ambiguity, which was the reason for "adapting" the text (done with the artist's permission). I did this primarily by substituting the word "you" for "baby" or "the baby", deleting a number of verses that didn't maintain the love song concept, and occasionally, contracting verbs and making minor changes in syntax to make the text more "singable".

The musical language used here is one that has been evolving in my music since as long ago as 1982 with *Palta*, a kind of concerto for the Indian tabla accompanied by traditional western percussion instruments. The approach became explicit in 1990 with *Mudra* and has remained consistent in all of my music

since that time, the idea being to extract a functional harmonic system from a purely melodic source. In this case the source is Hindustani (North Indian) classical music, usually characterized as being elaborately melodic with no harmony (by western European definitions) whatsoever. My personal experience over years of studying this music has been one of subliminally perceived harmonic movement, a sensation that is clearly related to my cultural background and musical training. This kind of cross-referencing is always experienced when one strong cultural expression encounters another and, in my opinion, this perceptual phenomenon will be the defining issue in all of the arts and politics of the twenty-first century.

*I was up inside the canyon
when I saw your smilin' face
Never plant the seed,
if you're expectin' grace
Cryin' time. It's cryin' time.
Cryin' time again.*

*In the rocks I see your face,
but then a river floods the place.
The rock's so tall
that I'm just nothin'.
Muddy water's changin' all I know.
Cryin' time. It's cryin' time.
Cryin' time again.*

*A rock so high
nothin' can climb it.
Not even a bird
can fly to find it.*

*And down the cliffs
to the river falls.
Risin' water
breakin' through the walls.*

*And takin' back
all it left behind.
Takes it back,
so I can't find
you.*

*With the drop of a hat
or a key down a grate,
I lost you like that,
through a slip of fate.
Cryin' time. It's cryin' time.
Cryin' time again.*

*I went to the river
and thought I'd jump in.
Your smilin' face stopped me. Again.
Smilin' face, or cryin' time.
It's sure to make me feel alive.*

*Beyond the hill. Beneath the clock.
Beside my bed. On the canyon walk.
I know you won't mind,
if it's cryin' time.
Cryin' time.
Cryin' time again.*



Novelty Ragtime Selections

During the "roaring" 1920's an exciting kind of ragtime music became the rage in North America. Popularly known as "novelty ragtime", this music was associated with the various dance styles in vogue at the time. Highly technical, often programmatic and certainly speedier than previous ragtime music, it was a perfect vehicle for the xylophone. Propelled by the newly-invented phonograph, the xylophone as a solo instrument enjoyed a true "golden age" during the 1920's and 30's. Xylophone soloists appeared with piano accompaniment, in dance orchestras and concert bands, and were heard regularly on radio broadcasts and in animated cartoons and motion pictures. The selections on tonight's program are a typical sampling from that era of great energy and positive spirit.



NEXUS

Bob Becker, William Cahn, Robin Engelman,
Russell Hartenberger, John Wyre

Formed in 1971, Nexus has come to be recognized as one of the foremost chamber ensembles in the world. Through more than twenty years of performing together, the five members of Nexus have developed a unique repertoire and rapport, allowing audiences to enter, experience, and enjoy the special world that is a Nexus concert.

International acclaim has resulted from Nexus' performances of Toru Takemitsu's *From me flows what you call Time*, composed for Nexus and the Boston Symphony and commissioned by Carnegie Hall for its 1990-91 Centennial celebration. The world premiere was given by Nexus, The Boston Symphony and Seiji Ozawa at Carnegie Hall in October 1990, with subsequent performances featuring Nexus with The New Japan Philharmonic, the Orchestre Nationale de Lyon, the combined orchestras of Kitchener-Waterloo and Orchestra London, the Rochester Philharmonic, the Buffalo Philharmonic, the Louisville Orchestra, the Pacific, Milwaukee, Toronto, Chautauqua and B.B.C. Symphony Orchestras. Another performance took place with the Columbus Symphony Orchestra at the 1993 Percussive Arts Society International Convention in Columbus, Ohio.

Nexus performs a wide and eclectic range of music, much of which has been recorded on an extensive and growing list of compact discs. Their solo concert repertoire includes works by some of the world's most famous composers, early 20th century ragtime music, ethnic music, compositions by members of Nexus and group improvisations. Their distinctive repertoire for percussion and symphony orchestra has led to appearances with major orchestras, including the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, and the orchestras of Anchorage, Atlanta, Dallas, Detroit, Memphis, Ottawa and St. Paul. Their programs for children, teenagers, and young adults introduce the broad and colourful range of percussion instruments and music in a delightful and entertaining style.

Since 1975 the group has traveled extensively including tours of Australia and New Zealand, Asia (they were the first western percussion group to perform in the People's Republic of China), Scandinavia and Europe, as well as regular appearances

throughout the United States and Canada. In addition, Nexus has given workshops and masterclasses at universities around the world.

The recipient of the Toronto Arts Award in 1989, Nexus has also received the support of the Canada Council, the Canada Council Touring Office, the Government of Canada Department of External Affairs, the Ontario Arts Council, The Ontario Ministry of Culture, Tourism and Recreation, the Arts Council of Great Britain, the New York State Council for the Arts, the Western States Arts Federation and the Connecticut Commission on the Arts.

Barbara Hannigan, soprano

Soprano Barbara Hannigan has performed with Nexus, New Music Concerts, Arraymusic, the Canadian Chamber Ensemble, the Winnipeg Symphony, and at festivals as diverse as the 1993 DuMaurier Jazz Festival, the INDE '92 Dance Festival, Sharon Festival, and Scotia Festival. She has premiered works by Canadian, American, French and Dutch composers, and is broadcast frequently on CBC Stereo. Recently Barbara made her operatic debut as Anne Trulove in the Banff Centre production of *The Rake's Progress* by Igor Stravinsky.

Barbara graduated from the University of Toronto's Faculty of Music in 1993, where she studied with Mary Morrison. Currently she is studying at the Guildhall School of Music and Drama in London, England.



John Hawkins, piano

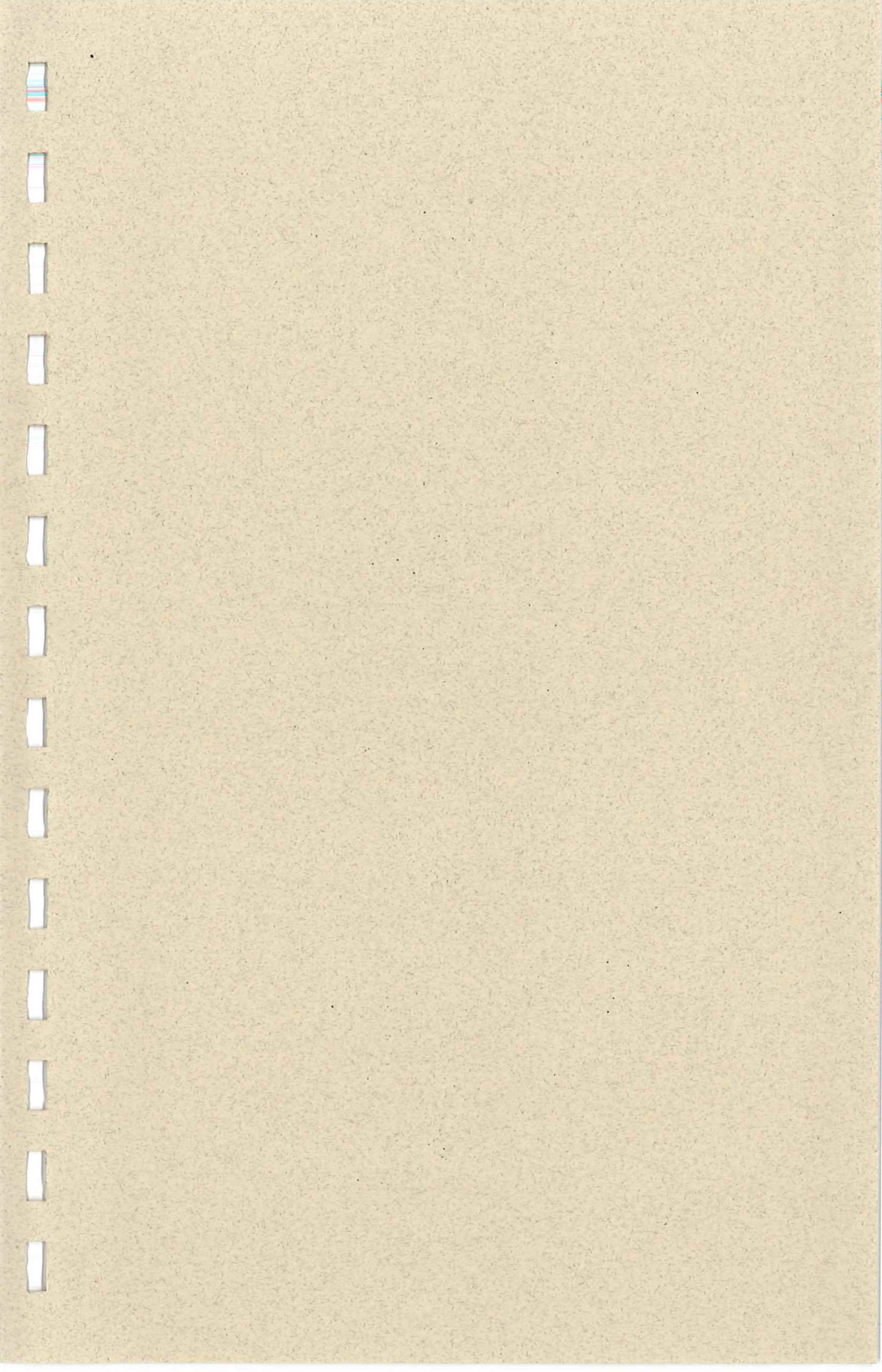
John Hawkins received his musical education at the Conservatoire de Musique et d'Art Dramatique and at McGill University. A resident of Toronto since 1970, Mr. Hawkins has been active as a pianist, composer, teacher and conductor.

His *Two Pieces for Orchestra* have been performed by the London (England) Philharmonic Orchestra under Andrew Davis. *The First Fable* is a 1988-89 collaboration with writer Timothy Findley and director Felix Mirbt. It was featured at the Guelph Spring Festival and at the Milk International Children's Festival at Harbourfront in Toronto.

Mr. Hawkins wrote the music for *BuffaloJump*, a ballet with story (after a traditional Blackfoot legend) and original choreography by Randy Glynn. Commissioned by Chamber Concerts Canada, this work was first performed in March 1993 at the St. Lawrence Centre for the Arts by the Musical Magic Ensemble, under the direction of John Greer, and members of the Randy Glynn Dance Project.

His latest work, entitled *Music for an Imaginary Musical*, will be performed by the University of Toronto, Faculty of Music's Contemporary Chamber Ensemble under the direction of Gary Kulesha, on November 23 in Walter Hall, Edward Johnson Building at 8:00 pm.





Join us for Upcoming Concerts in the
Faculty Artists Series:

Friday, October 21
AMICI
Chamber Ensemble

Sunday, October 30
Guy Few, trumpet
Che Anne Loewen, piano

All Concerts in Walter Hall
8 pm
Tickets \$15/10
Subscriptions Available
Box Office 978-3744



The St. Lawrence String Quartet &
Shauna Rolston
in Concert
Thursday, October 13
8 pm
Tickets \$15/10
Proceeds to the Scholarship Fund

